




Chapter 10

Transforming Education through African-centred Publishing


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Introduction

For a protracted timeframe, Africa has been battling with knowledge hegemony (Bgoya, W, 2021). Colonial legacy and imperialism are still persistent in the knowledge industry, resulting in non-African literature, including books, textbooks, journals, reports, and web content dominating African libraries (Bgoya, W, 2021). Even to this day, most literature on Africa is written by non-African scholars, applying a Western lens that may not necessarily reflect African realities (Thiong'o, 2021). There are many reasons for this sad reality, one being African scholars not writing and publishing enough (Ndlovu-Gatsheni 2018a) and another being overdominance of multinational publishing companies (Ngobeni, 2009; Lages et al., 2015; Snaije,



2020). In the end, non-African ideas dominate teaching content used in institutions of higher learning at the expense of African perspectives and knowledges (Mugumbate & Nammi, 2023). This affects many disciplines in the health, social, agricultural and natural sciences, commercials, Humanities and arts, despite several years of calls for decolonisation of education in Africa and globally (Ndlovu-Gatsheni, 2018b). Realisation of this knowledge imbalance has led to the call to decolonise publishing in Africa (Ndlovu-Gatsheni 2018b).

One way of doing it may be African-centred publishing, which encompasses, but is not limited to having publishers, writers, reviewers, editors, designers, printers, distributors and librarians informed by African philosophy (Mugumbate, et al., 2023). The process of achieving African-centred publishing is not an easy one, largely because of competition from established Western and Western-oriented publishers who do not want to give away the privileges that accrue from the dominance of the market, itself a result of colonisation (Bgoya, M, 2021). It may be a tough process, but if publishing is not transformed, African-centred literature will remain scanty, publishing will remain largely in the hands of outsiders with different perspectives, and misinformation will remain (Mugumbate et al., 2023). If misconceptions and stereotypes about Africa are to be overcome globally, then most of the literature on Africa must be produced on the continent by African writers writing from the philosophy of Africa (Achebe, 2009; 1975; Mugumbate & Naami, 2023). Many books written by non-Africans about Africa, for example Joseph Conrad's *Heart of Darkness* novel published in 1889 (Conrad, 1889), have been popular outside Africa but such books portray Africa in a very negative and dehumanising way (Achebe, 1975). About a century later, Michael Crichton's 1980 book, *Congo* (Crichton, 1980), comes out filled with sentiments that Africa was savage, less human and mysterious while so called European 'discoverers' and Christian missionaries were portrayed as more human. These sentiments promote the superiority of Europeans, and continue in several works of art (Ndlovu-Gatsheni, 2018b). In the 1958 novel, *Things Fall Apart*, Achebe wrote about Nigeria's tribes from a non-dehumanising

lens; ironically, negativity and dehumanisation continues today, not only in works of art but also academic publications (Achebe, 2009). In academia for example, Mayaka and Truell say that the dehumanising cultural-genocidal racist views of Western philosophers like Kant, Hume and Hegel continue today in textbooks (Mayaka & Truell, 2021). Mugumbate et al. (2023) support this view, arguing that the reliance on Western textbooks is a setback for decolonisation, and results in African universities training professionals who will migrate because their skills won't be relevant locally.

This chapter starts with a discussion on African scholarly work before delving into challenges of African-centred publishing, and potential solutions thereof. This is followed by publishing models and case studies of publishing models used in Africa to transform education through African-centred publishing in Africa. The chapter ends with short discussions on principles for an African-centred publishing model and the intersection of publishing and education.

African scholarly work

Literature consists of oral (orature) and written (print and digital formats). Examples of orature are songs, poems, stories, riddles, proverbs, art, artefacts and folktales, while written literature exists in novels, textbooks, newspapers, journals, magazines or digitised texts, audios or visuals (Mugumbate et al., 2023). Oral literature is mainly written and communicated through Africa's indigenous languages while print and digital literature are mainly written and communicated in foreign languages, mostly in the colonial languages of English, French, Arabic and Portuguese. However, publications in indigenous languages, mainly Swahili, have increased (Bgoya, W, 2021). Other popular African languages are Gikuyu, Kinyarwanda, Acholi, Shona, Fula, Igbo, Amharic, Zulu, Oromo and Hausa but these have not been popularly used in published materials (Bgoya & Jay, 2013). The production and distribution of oral literature is the responsibility of every member of African society especially the elderly – while there are griots and expert story tellers, they do not monopolise literature production and dissemination

(Mugumbate & Naami, 2023). This is different from written literature, which is mostly produced by those able to read and write in colonial languages (Ngobeni, 2009). To that end, written literature is mostly available in the languages of former colonisers (Bgoya, M, 2021). European languages to this day remain official languages in most government communications and are often used as official languages of communication in most African higher learning institutions (Thiong'o, 2021). This might reflect lack of political will to Africanise. Surprisingly, the ability to speak a European language comes with pride amongst most African communities.

Africa has a long history of written literature, for example, the former University of Timbuktu in Mali, the oldest university globally, created more than 700,000 pieces of written literature in Arabic, Fula, Songhai, Tamasheq, Bambara and Soninke languages beginning in the thirteenth century - significant amounts of this literature survive today in homes and libraries (RSA, 2014; ASWD Net, 2023). In 2003, the Government of South Africa built the Ahmed Baba Centre at Timbuktu with a library to accommodate about 350,000 Timbuktu pieces of literature (RSA, 2014). The Timbuktu manuscripts cover a wide range of topics, including but not limited to, astronomy, poetry, law, history, faith, politics, and philosophy (RSA, 2014). As Nabudere (2002) said, the writing and publishing trend in Africa suffered from several years of colonisation.

Africa written literature has passed through four stages - colonial-missionary, colonial-government, independent-government and indigenous stage (Mugumbate & Naami, 2023). The colonial-missionary stage was when Arabic and Christian preachers came to Africa to proselytise, which basically meant demonising African religion and promoting their religion (Mugumbate et al., 2023). To achieve these two aims, they needed to produce both oral and written literature, in most cases they simply reproduced or translated the religious books from where they came, including the Bible and the Qur'an (Thiong'o, 2021). The work of colonial missionaries started around the thirteenth century but continued to dominate publishing until colonial governments were created around the

1890s (Mugumbate et al., 2023). The colonial governments had their own mission of achieving full political, social, religious, educational and economic control (Ndlovu-Gatsheni, 2020). One way to achieve this was to control literature, so they took over most publishing from the missionaries, although they worked together with them (Diop, 2007). Colonial governments were defeated beginning in the 1950s (Diop, 1974), and that gave room for the independent governments to take over publishing, but they later gave up to private indigenous and foreign publishers (Bgoya & Jay, 2013). The seminal works of Chinua Achebe of Nigeria, written in English and published the 1950s, were published to communicate colonial life in Nigeria and later life after the country gained independence in 1960 (Bgoya & Jay, 2013). Achebe's most popular book, *Things Fall Apart* (Achebe, 1958), was written with an aim of having an African author educate white people about Africa.

Throughout these four stages, literature was predominantly written and distributed by outsiders (Mugumbate & Naami, 2023). African publishers and writers have been few and the paucity of African literature by African scholars means that non-African literature, including books, textbooks, journals, reports and web content continue to dominate African libraries and teaching (Mugumbate et al., 2023). This scenario is the same in many disciplines including health, social, agricultural and natural sciences, commercials, Humanities and arts despite several years of calling for decolonisation of education in Africa and globally. As Bgoya and Jay (2013:13) state, "indigenous publishing is integral to national identity and development: cultural, social, and economic." Such publishing reflects a people's history and experience, belief systems, and their concomitant expressions through language, writing, and art. In turn, a people's interaction with other cultures is informed by their published work (Achebe, 1975; Ndlovu-Gatsheni 2018a; 2018b). Publishing preserves, enhances, and develops a society's culture and its interaction with others."

A solution to overcome this Euro-Western dominance is African-centred publishing (Bgoya, M, 2021). The term African-centred is often used to refer to a worldview which

places Africa at the centre (Mugumbate & Naami, 2023). In terms of publishing, it would place African people and their social, economic and political contexts on the forefront, thereby publishing with African cultures and values in mind (Nabudere, 2002). African-centred publishing would, amongst other things, have publishing houses established in Africa by Africans (Mugumbate et al., 2023). Publishing houses should consider publishing more content in African languages, make publishing affordable to low-income researchers from the African continent and the published materials should be cheaper such that less-privileged people can also afford it (Bgoya, W, 2021). African-centred would consider more publications on traditionally neglected African issues such as African religions and their impact on human life, with more examples used in texts should be applicable and familiar to African readers (Nabudere, 2002). African-centred publishing has its own challenges, but also opportunities as alluded to in the next section.

Challenges for African-centred publishing

The introduction section already showed the historical barriers to the success of African publishing. The key barriers are colonisation, which devalued African languages and educational philosophies, and manipulation distribution of literature, and other barriers are limited research funding, inadequate publishing experts and equipment, inadequate distribution channels and a low book-reading culture, amongst others (Bgoya, W, 2021; Thiong'o, 2021).

Carré (2016) asserts that colonialism and neocolonialism have resulted in major setbacks for publishing in Africa, and the effects are still felt today. Carré (2016:1) states “not only is the volume of African book production dramatically underrepresented in the world, but the African publishing industry has had to contend with the ongoing legacies of former colonial monopolies”. The problem of monopolies comes from the big publishing companies that still market their products in Africa in capitalistic ways that do not consider the local industries (Bgoya, W, 2021). Ruthless competition from French, British and American multinationals started during colonisation

and continues through neocolonialism today (Lages et al., 2015). The multinational companies use corruption and dirty tricks; for example in 2010, the World Bank censored British publishers and they were eventually fined by the British Serious Fraud Office £11.2 million for Macmillan and £1.9 million for University of Oxford Press for corruption in Tanzania and South Sudan (Vasagar, 2012; World Bank, 2012). These publishers manipulated supply chains, bribed officials to buy textbooks from them using World Bank and government funding and more dangerously, they directly and indirectly managed to manipulate local institutions and officials to shape education, curricula and educational policy directions, the effects of which are long-term and whose consequences are evident today, 64 years after independence, with most countries still following British and French curricula patched here and there to make them appear local (Bgoya, W, 2021; Snaije, 2020).

The multinationals are part of lobbyists who promote and protect English at the expense of local languages in publishing (Lages et al., 2015). The big publishing companies for books and textbooks are Heinemann (notable for the *African Writer's Series* in the 1980s), Hachette Book Group, Harper Collins, Macmillan Publishers, Penguin Random House, Simon & Schuster, L'Harmattan, Pearson, Merriam Webster and Scholastic (Ngobeni, 2009). In academic and journals publishing, the top publishing companies are Elsevier of Netherlands (with 2,674 journals), Sage, Springer of Germany (3,763 journals), Taylor & Francis of United Kingdom (2,912 journals), and Wiley and Sage of United States of America (with 1,691 and 1,208 respectively), OMICS of India (705 journals), Oxford University Press of United Kingdom (500 journals) and Cambridge University Press of United Kingdom (422 journals) (Nishikawa-Pacher, 2022). The largest journal publisher in Africa is Academic Journals of Nigeria with 125 journals, ranking number 49 globally (Nishikawa-Pacher, 2022). The other publishers in Africa are African Online Scientific Information Systems (AOSIS) and National Inquiry Services of South Africa (54 and 29 journals respectively).

A key challenge is low or no research and development budgets in African countries (SGCI, 2022). Most knowledge-sharing publications are backed by and embedded into research grants, mainly public grants. Opportunities to publish journal papers or books increase with the availability of grant funding. However, opportunities for public grants are limited in Africa; therefore, researchers rely heavily on external funding. The situation is made worse by the decline in private and business funding for research, which was about 35% in 2022, compared to 40%–70% in other continents (SCGI, 2022). Related to this challenge is the low number of editors from Africa at global publishing houses, which increases the rejection rate for manuscripts submitted by African authors (Lages et al., 2015).

Funding is a key barrier for writers, especially those who desire to make their work open access (Lages et al., 2015). Publishers charge huge amounts for work to be made open access, for example a journal article could cost \$300 in Africa (Lages et al., 2015). Although this figure is smaller than figures up to \$5,000 charged in some Western journals, it is still a lot given the low levels of wages for African scholars. Without government funding for open access, many writers are unable to publish their work in high-quality open access journals on the continent (Ngobeni, 2009). Funders could help by waiving open-access fees or supporting publishers to publish freely. Funding could also be directed at developing digital repositories to make research accessible free of charge. Writers require more scholarship support to increase creativity and innovation, especially in universities. Funding will make research for doctoral, master's and honours students and academics stronger and more relevant to Africa (SGCI, 2022).

Another challenge is the neglect of African publishers in favour of global publishers (Lages et al., 2015). While the SGCI (2022) reported an increase in journal articles published by African authors from 13,470 in 2003 to 128,076 in 2022, most of these were still published outside Africa. This means African authors are contributing more to publications globally than domestically (SGCI, 2022). During the same period, international publications by African authors grew from 1.2%

to 4.5% but domestic publications fell, negatively impacting the local publishing industry (SGCI, 2022). African scholars would prefer European journals that enjoy a high impact factor. However, Sharma et al. (2024) argue that a journal's impact factor is not associated with quality of the peer review process or quality of its content. It simply measures the frequency with which the journal has been cited over a period of time, usually two years. There is a misconception in African academia that publishing in European journals by big publishers like Sage and Taylor & Francis means that the published work is of high quality (Sharma et al., 2024). African scholars who publish only in African journals would derive low social status from their peers and institutions (Snaije, 2020). In the authors' experience, mostly European journals have earned themselves the tag 'international journals' and are preferred as part of the promotion criteria to high academics ranks like associate professor or full professor; consequently, most African scholars desire to publish in the so-called 'international journals'. A challenge emanating from this is the cost of buying content back to Africa from companies such as Elsevier, whose costs are very high (Tomaselli, 2020). Further, there are copyright challenges when books are published outside of Africa; for example, the 1953 classic novel *The African Child* by Tamara Laye of Guinea was published in France by Plon, and the rights, pricing and distribution are controlled in France. The challenge is compounded by poor negotiation on the part of writers, some of whom do not even know that they can keep their rights from the publisher (Tomaselli, 2020).

The culture and frequency of reading and writing books is low in Africa (Kigotho, 2021). Orature has been highly favoured because it is contextual, decolonising and exists in local languages, unlike most books (Bgoya, W, 2021). Books are often written and published in foreign languages and tend to promote philosophies and ideals from outside of Africa. "The shortage of academic books written by African academics has forced African universities to rely heavily on imported works, even for studies with African-specific content such as history, literature, music, politics, sociology and economics", argues

Kigotho (2021). Speaking from experience, Bgoya, M (2021) states that textbooks for schools provide a better market in Africa; however, historically, this market has been grabbed by global publishers like College Press and Macmillan, mainly because the colonial curricula still used in most countries favours external publishers (Kigotho, 2021). In countries like Zimbabwe, the situation shifted from these global publishers to their local franchisee and now to indigenous independent publishers like Zimbabwe Publishing House and Secondary Book Press. This move was supported by domestication of curricula, although more still needs to be done. It was the same situation in Nigeria; companies like Kachifo Limited were created in 2004 for ‘telling our own stories.’ Through its literary imprints like Farafina which published the local edition of Chimamanda Ngozi Adichie’s *Purple Hibiscus* (Chika, 2022). Kachifo went on to publish many young award-winning writers. Cassava Republic Press is another of the Nigerian independent publishers started in 2006 (Chika, 2022). Cassava prioritised affordability and quality and was able to expand to other countries outside Africa. Other publishers of this age in Nigeria are Paressia Publishers, Griots Lounge, Masobe Books, Ouida Books, and Narrative Landscape Press. In East Africa, publishers Kwani? and Huza Press and in South Africa, Kwela Books are examples (Chika, 2022). While the market for primary and secondary textbooks is there, the market is low for tertiary textbooks such that publishers in Africa do not publish tertiary textbooks in adequate quantities, leaving a gap often filled by global publishers (Bgoya, M, 2021).

Digital publishing presents opportunities (for example cheaper and quicker publishing) for publishing in Africa but there are challenges at the same time (Bgoya, M, 2021). The growth of the Internet and increase of digital gadgets such as phones and electronic readers is positive; however, compared to other regions of the world, Africa lags, resulting in a new challenge of keeping up with competition from new players such as Amazon and other print-on-demand (POD) publishers (Bgoya, M, 2021). Bgoya, M (2021) argues that without similar players in POD in Africa, writers will use POD services outside

Africa, but this impacts local services in Africa. Big technology companies produce platforms and algorithms that do not prioritise African literature. According to Bgoya, M, (2021): “If we are to see another 40 years we need to collaborate with like-minded technologists to develop new tools for getting our content discovered and widely accessed we need to imagine new mediums and adapt to the ones which are being invented so that we can stay relevant and in touch with our readers as well as reaching new ones I think we can endeavour to make African Books Collective play an even bigger part by transforming it into a part into a platform that is powerful as Amazon but for African published books in both print and digital formats but anyway while we are working on that.” However, without quality control, predatory publishing may creep in, especially in the publishing of journals (Tomaselli, 2020). More quality assurance measures are required to prevent predatory publishing, at the same time promoting entrepreneurship. Moreover, digital products such as audio books can be very cheap, resulting in a lack of motivation for writers (Bgoya, M, 2021).

A traditional challenge in African publishing is language. As Thiong’o (2021) states, language and colonisation are tied together. In the past, African languages were banned and therefore could not be published (Mugumbate & Naami, 2023). The effect then and today is that Africans were made to be ashamed of writing and publishing in their languages. While there are publications in local languages, mainly Swahili and a few other languages in a few disciplines, Bgoya, W (2021) notes that scientific, mathematics and philosophical books in local languages are rare.

Sustaining book publishing companies in Africa has also been a challenge. Bgoya, W (2021), who founded Mkuki naNyota Publishers, one of the few publishing companies that has been running for over 40 years, says there is “need to remember that we are talking about building and strengthening institutions so that they can continue to exist and serve us for generations to come. Too often our creations leave for one maybe two generation and then they disappear only for us to start over again to build the same.”

Poor publishing infrastructure in Africa is still a major concern (Kigotho, 2021). More attention is required to build African-centred publishers and infrastructure for the publishing of journals and books. Infrastructure includes paper, power, machines for communicating, designing, printing and binding and services like postal, courier, transport, promotion (e.g., book fairs or week and awards) and bookshops. Kigotho (2021) cites lack of distribution hubs, an intra-Africa book trade and remoteness of publishers as a major weakness of publishing in Africa. University presses and bookshops play an important part in publishing; however, in Africa, they are very few or those few are not doing well (Ngobeni, 2009). As a result of a weaker infrastructure, publishers choose to publish outside of Africa; for example, in France but then their books won't be found locally or if they do, they will be too expensive (Kigotho, 2021).

Human resources is a key aspect of the publishing industry, as Bgoya, W (2021) and Bgoya, M (2021) argue. The key personnel required include entrepreneurs, academics, writers, editors, literary agents, designers, printers, binders, copy writers, marketers and distributors. Writers especially, play an important part in publishing but, as Kigotho (2021) says, African schools and universities teach students to read for examinations and not to write for discovery, creativity and innovation. Teachers and lecturers themselves are products of such a system, so their own contribution to writing, editing or reviewing high quality books, articles and textbooks is limited. The challenge is made worse by the conditions of low pay and large classes that they must teach.

The challenge of piracy is a big one in Africa (Bgoya, W, 2021). This is when books are photocopied, reprinted, bound, digitised and distributed without copyright. Pirated books, including novels and textbooks, are sold on streets and door-to-door. This results in low revenue for the authors, making book publishing unattractive. The drivers for piracy are unemployment, lawlessness, lack of enforcement and unavailability of the original books on the market (Thiong'o, 2021).

Another challenge is low publishing of themes that are not of interest to publishers; for example, African culture and religion; decolonisation and freedom and African scientific innovations (Thiong'o, 2021). Anta Diop, whose work about African civilisation was rejected many times by publishers and university presses, is a good example of this challenge (Diop, 2007).

The political, economic and policy environments have not been favourable in many countries (Carré, 2016). For example, some countries such as Democratic Republic of Congo (DRC) have been unstable because of wars and unrest, while others such as Zimbabwe have experienced economic instability for several years. Publishing policies have not favoured local publishing in many countries with major challenges being lack of support for local languages and poor support of entrepreneurs and lack of incentives for writers, publishers and research institutions. In South Africa, and perhaps a few other countries, there is public funding for universities and writers for book and journal publications (SGCI, 2022).

In the absence of adequate locally published books, donated books from outside Africa are filling the gap in many countries in Africa (Mugumbate & Naami, 2023). Donations come as free books or low-cost books; however, most donated books are old and not written for the African population. The situation can best be described as dumbing, which kills the local industry.

Solutions and opportunities for African-centred publishing

This section is largely based on the work and speeches of Walter Bgoya, who founded Mkuki naNyota, an indigenous publisher based in Dar es Salaam, Tanzania, about four decades ago (Bgoya, W, 2021; Bgoya, M, 2021). Mkuki naNyota published Walter Rodney's book *How Europe Underdeveloped Africa*, Agostinho Neto's *Sacred Hope*, Samora Machel's *Establishing People's Power to Serve the Masses*, Issa Shivji's *Class Struggles in Tanzania* and has published biographies of African liberation

with support from the Southern Africa Development Community (SADC) (Bgoya & Jay, 2013). Bgoya (W) is a Pan-African publishing intellectual with more than 50 years' experience. He was former Chairman of Africa Books Collective (ABC) and is regarded as one of the successful Pan-African publishers (Bgoya & Jay, 2013). The speeches include 'Limitations to what an African publisher could do if money were not a problem' delivered at University of Cape Town, South Africa in 2021 and 'The role of African publishing in the knowledge production ecosystem: Celebrating Mkuki na Nyota', which was delivered in 2021 during Mkuki naNyota's 40th anniversary celebrations (Bgoya & Jay, 2013). The publications include a book chapter titled 'Publishing in Africa from Independence to the Present Day' co-authored with Mary Jay in 2013. Bgoya (W)'s model of African-centred publishing is summarised below, supported with ideas from other authors.

Bgoya (W)'s model for successful publishing in Africa

1. Decolonisation of publishing is required to value local knowledge and ultimately increase the reading market. Bgoya (W) argues that publishing helps to redefine Africa, protects languages, culture, interests, consumption and identity. Books allow us to 'give to other cultures as much as we take from them, and to think for ourselves and protect African interests' (Bgoya, W, 2021).
2. Skilled human capital for Africa's publishing industry, including entrepreneurs, publishing intellectuals, technologists, technicians, marketers, amongst others. Skilled manpower results in quality writing, design, publishing and services.
3. Market knowledge, including statistics of the book trade to facilitate reliable investment decisions; for example, what titles sell better, how much to invest, how many copies to print and when to print (Bgoya & Jay, 2013).
4. Lobbying Western multinational publishers for fair, ethical, sustainable and just practices supported by supportive

- legislation to protect and promote local enterprises (Mugumbate & Naami, 2023).
5. Expanding the demand and market for books, and this encompasses increasing people's purchasing power, which is very low because of poverty, unemployment and low income. The global market should also be targeted. For work that has already been published by the multinational publishers, Bgoya (M) recommends partnerships and cooperation with them to acquire publishing rights back or share them. Another strategy is to reach children early in life (Bgoya, M, 2021).
 6. State investment in relevant education, cultural productions, publishing presses and production of publishing requirements; for example, timber, paper, ink and machinery (Bgoya, M, 2021).
 7. Local, regional and continental partnerships and publisher associations and networks to secure good conditions of conducting business with governments, funders and global publishers (Chika, 2022). This helps to reduce printing and distribution costs. An example is the ABC, a network of African publishers that was created in 1989 to ensure a central marketing place for African books to a global market. Networks help with coordination of buyers to buy in bulk. A useful intergovernmental partnership could be having a common syllabus, so that the same book can be used in many schools, expanding its market. Databases such as the African Journals Online (AJOL) aggregate content from over 700 African journals, and provide the publishers with an opportunity to market, sell or distribute open access articles (AJOL, 2024).
 8. Machinery and equipment to allow fewer books to be printed cost-effectively at a time, in line with market availability. Mkuki naNyota owns an Espresso Book Machine (EBM), which is a print on demand (POD) machine made by On Demand Books - the machine has addressed the problem of cost-effectiveness; it was not developed for the African market, hence, there is need for African-centred technologies (Bgoya, W, 2021).

9. Funding from governmental and intergovernmental institutions, private financiers and not from external donors because they set their own conditions, expectations and ideological orientations and would hardly publish in local languages or support decolonising publishing (Bgoya & Jay, 2013). There are several ways that funding could be directed, including paying publishers, research institutions or researchers; for example, through a reward-based publication system (e.g., economic reward and promotion) such as the one used by the Department of Higher Education and Training, South Africa (SGCI, 2022).
10. A “buy local” campaign is required because book buyers for schools, universities, book shops and libraries have a tendency to think that books should be imported and can’t come from inside Africa (Bgoya & Jay, 2013). Based on the example of corruption by Western publishers shared before (World Bank, 2012), book buyers in Africa should be ethical and refuse to be paid cuts to favour external suppliers.
11. More research into publishing; for example, research by the African Languages Research Institute (ALRI) has led to the publishing of dictionaries in African languages such as *Durawamazwi* in Zimbabwe (Chimhundu, 1996; 2001). This only happens when governments provide more research and development funding.
12. Building sustainable publishing companies that last long and survive beyond a single generation. Sustainable companies are built for the very long-term (Bgoya, M, 2021).

Models for publishing and distribution in Africa

Entrepreneur models

This model represents the approach taken by most entrepreneurs who venture into publishing. The approach involves forming a private company using personal, family or credit from banks (Bgoya & Jay, 2013). In the case of Walter Bgoya, he formed Mkuki naNyota in the 1980s using his

resources and his expertise as an intellectual (Bgoya & Jay, 2013). He thinks that small printing presses or technology will address easy, quick printing and cheaper distribution with a rural focus (Bgoya, W, 2021). Writers approach the publisher with their work, which is assessed and accepted if it meets the standards set by the publisher. The publisher then reviews the work, sends it back to the writer to improve before it is accepted or reviewed again. The publisher then performs a copy-edit before the writer proofreads. The work is published, and the writer receives royalties when the publishing costs have been offset. Distribution includes through traditional channels such as the publisher store and bookshops and directly to libraries and educational institutions but may also include print-on-demand (POD), which involves printing copies of the book when needed (Bgoya, W, 2021). Another form of distribution is online, where the book is sold as a soft copy that can be downloaded or read on screens. This model is most suitable for achieving African-centredness; however, publishers may not have all the resources required to publish and distribute quicker.

University press model

This model has been used for publishing tertiary education textbook and journals. A university sets up a printing department, with human resources and printing equipment (Vilakazi, 1999). They then publish the university academics' work and also that of writers outside the university. South Africa has some of the continent's successful university presses (Tomaselli, 2020). Funding often comes from the university, government grants or profits from the business. The university press publishes not to make money commercially but to advance knowledge.

Global publisher franchise model

With this model, a global publisher establishes a local imprint or offers a franchise. The franchisee will represent the global publisher in the local region benefiting from the skills, experience, equipment and distribution channels of the global publisher (Tomaselli, 2020). The role of the franchisee will

be to study the market to identify gaps, and to seek local publishing contracts. With this model, the interests of the franchisee are often overlooked, making it difficult to achieve African-centredness.

Government publishing model

This model is mainly used to publish early, primary and secondary education textbooks (Bgoya, W, 2021). The government sets up a public publisher with a printing press. Funding comes from the government. Often, there is a lack of proper management, and resources can be abused (Bgoya, W, 2021). Workers are often not adequately paid, resulting in poor-quality work or corruption. Most government publishing companies in Africa have failed as a result of these reasons. However, their chances of achieving African-centred publishing are high because they have access to the education system, and their books match the syllabus. They are also better placed to publish in local languages.

Journal publishing models

There are many models for publishing journals. One model involves a university publishing a journal or a few more at its press, as stated above. Another is when an independent publisher, government or community publisher publishes a journal, or a few more as stated above. The other option is when a publisher publishes multiple journals, journal publishing being their only or main business. This is the model used by Academic Journals (Nigeria) and AOSIS (South Africa). A model that has grown in recent years is when a publisher focuses on one mega multidisciplinary or a few multidisciplinary journals. This model is used by Open Research Africa (2024), which says that its aim is rapid publication of writers affiliated with its member associations (Tomaselli, 2020). Another model involves a local journal being hosted by a foreign journal to benefit from journal software, marketing and distribution. This strategy is used by University of South Africa, working in partnership with Taylor & Francis (SGCI, 2022). Funding strategies for all these models include free publishing, writers paying a fee to be

published or a hybrid of these strategies; for example, delayed open access. Marketing and distribution strategies vary too; for example, the journal can be hosted by a larger publisher as stated above, it can be listed or indexed in a database, for example SciELO, which is state-supported in South Africa, Sabinet, which is commercial, or AJOL, which is non-profit or institutional repositories (Tomaselli, 2020). Successful journals publish frequently and on schedule; they attract quality research, and their articles are widely read, giving writers the joy of having their work read and used in policy, education and practice (AJOL, 2024). Successful publishers have their journals subscribed to, indexed in quality lists and databases and use technology to show metrics or usage (for example downloads, shares, views or cites) (AJOL, 2024). They provide their content on websites that are easy to navigate, and continuously (AJOL, 2024). The publisher has enough personnel for review, editing, design, marketing and distribution (Tomaselli, 2020).

Non-government organisations (NGO) model and community publishing model

These models are usually used for non-profit purposes. In the NGO model, a local or international organisation provides writers or institutions with resources that are required for publishing, often for a short period of time or for a single project (Bgoya, W, 2021). In the community publishing model, the support to publish is provided to a community or community organisation, often for a short period or a single project. The projects are often focused on the priority of the donor; for example human or environmental rights. There is often limited review of content to allow more people to publish. The shortcomings of the model in achieving African-centredness are that the donor comes with their own ideas (Mugumbate & Naami, 2023).

The self-publishing and POD models

In this model, the writer takes charge of writing, printing, marketing and distribution, which they can even perform themselves or hire services (Bgoya, W, 2021). They sell their publications on their own. Self-publishing is often tied to POD,

which is when a book is prepared and stored digitally, and then printed when an order has been made. Selling of soft copies is common. Self-publishing can be exploitative and there is often no proper editing, rights are lost, and knowledge is accumulated by the West (Bgoya, W, 2021). This model can achieve African-centredness with ease; however, there is often a challenge with quality and limited production and distribution.

Digital and print hybrid model

With this model, publishers combine systems for print and digital publishing and maximise on technical developments to publish and distribute (Bgoya, W, 2021). Pambazuka Press, with a presence in Nairobi, Cape Town, Dakar and Oxford is an example of this model (Fahamu, 2019). Pambazuka Press, together with Pambazuka News are imprints of Fahamu Books, a non-profit Pan-African digital diversified publisher started in 2000 (Fahamu, 2019). The press's mission is to disseminate analysis and debate on the struggle for freedom and justice. They publish books and articles on human rights, social justice, politics and advocacy in Africa, including an online and open access weekly newsletter, podcasting, broadcasting and blogging and have a large community of content creators or writers who are academics, public intellectuals and activists (Fahamu, 2019).

Towards a transformative African-centred publishing model

A unified publishing model is desirable but it may not be easy to develop because publishers at different levels - individual, community, national and government, continental and global - have different aims and aspirations. However, in the authors' view, it may be possible for the aims and aspirations of all other stakeholders, except global publishers (driven by a profit motive) to be coalesced around a single aim because most of them already share an aspiration of African-centredness. The single aim, in our view, should be providing, at all levels of society, resources for education that are of high-quality, accessible locally and globally, affordable, suited to the socio-ecological situations of Africa and decolonising. The goals of such an African-centred publishing model would be:

1. Protecting local publishing industries from multinational companies.
2. Supporting educational needs of educators and learners.
3. A policy environment that supports entrepreneurship, decolonisation and indigenisation.
4. Building sustainable publishing companies and practices.
5. Research and development of publishing technologies.
6. Quality and consistent publishing.
7. Publishing for Africa and the world.

Conclusion - the intersection of publishing and education

Using African perspectives and indigenous knowledges in teaching is possible, but the starting point is having African-centred literature that is accessible to teachers and students. Publishing and education are intricately related; where they intersect, we find teachers and academics, literature, curricula, libraries, policy, languages and decolonisation. If the misconceptions and stereotypes about Africa are to be overcome globally, then most of the literature must be produced on the continent by African writers writing from the philosophy of Africa. Teachers and lecturers should play an important role in the process of transforming education in Africa. Their roles include writing high quality book and journal manuscripts but also editing and reviewing the work of others. They should also start publishing houses, based on a model that works best for them but guided by the aims of African-centred publishing. The other role of teachers and lecturers is to promote ordering and using local literature in syllabi and libraries - books, textbooks, journals, reports, and web content dominate African libraries.

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Chapter 10

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